ENGLISH LANGUAGE AND LITERATURE

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FACULTY OF THE DEPARTMENT OF ENGLISH

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Senior Lecturers James Berger, John Crowley, Michael Cunningham, Richard Deming, Shifra Sharlin, Fred Strebeigh, Cynthia Zarin


The undergraduate program in English teaches students foundational research and writing skills and cultivates their powers of argument and analysis. Courses offered by the department are designed to develop students’ understanding of important works of English, American, and world literatures in English; to provide historical perspectives from which to read and analyze these works; and to deepen students’ insight into their own experience. For students interested in creative writing, the department offers an array of courses taught by renowned professional writers. Student writers at Yale work in all of the major genres, including fiction, poetry, play and film writing, nonfiction prose, and journalism, and they often enjoy the satisfaction of publication or performance for both local and national audiences.

The ability to write well remains a rare but prized skill in almost every domain of our world, and English majors go on to careers in many fields of endeavor. The analytic talents and the writing and speaking skills honed in the major can lead graduates to careers in fields such as advocacy, publishing, teaching, the arts, law, venture capital, medicine, and policy making.

Introductory courses Courses numbered from 114 to 130 are introductory and are open to all students in Yale College. Students planning to elect an introductory course in English should refer to the departmental Web site (http://english.yale.edu/undergraduate/preregistration-places-introductory-courses) for information about preregistration. Once preregistered, students must attend the first and all subsequent class meetings for that particular section until the end of the second week of classes in order to retain a place. If a student misses a class meeting during this period without informing the instructor beforehand, his or her place will immediately be filled from the waiting list. Students may change their section by attending the desired section. If there are no available seats, the student may be placed on the waiting list for that section.

Advanced courses Courses numbered 150 and above are open to upperclassmen; the faculty recommends that students both within and outside the major prepare for such work with two terms of introductory English. Seminars are intended primarily for junior and senior English majors; sophomores and nonmajors may be admitted where openings are available.

When choosing courses, students should bear in mind that the English department’s lecture courses and seminars play different roles in the curriculum. Lecture courses cover major periods, genres, and figures of English and American literature. They serve as general surveys of their subjects, and are typically offered every year or every other year. Seminars, by contrast, offer more specialized or intensive treatment of their topics, or engage topics not addressed in the lecture courses (for example, topics that span periods and genres). While seminars are often offered more than once, students should not expect the same seminars to be offered from one year to the next.

Sophomores and juniors are encouraged to enroll in lecture courses in order to gain broad perspectives in preparation for more specialized study.

Writing courses Besides introductory courses that concentrate on the writing of expository prose (ENGL 114, 115, 120, and 121), the English department offers a number of creative writing courses. The introductory creative writing course, ENGL 123, is open to any student who has not taken an intermediate or advanced course in the writing of fiction, poetry, or drama. Interested students must preregister for ENGL 123, but they need not submit a writing sample to gain admission. Many of the more advanced creative writing courses require an application in advance, with admission based on the instructor’s judgment of the student’s work. Application
details and forms are available at the departmental office in 107 LC and on the English department Web site (http://english.yale.edu/undergraduate/applications-and-deadlines). Students with questions about this process should visit the office of the director of undergraduate studies in 107 LC.

Students may in some cases arrange a tutorial in writing (ENGL 470), normally after having taken intermediate and advanced writing courses. All students interested in creative writing courses should also consult the current listing of residential college seminars (http://yalecollege.yale.edu/academics/special-academic-programs/residential-college-seminar-program).

Prerequisites It is valuable for students majoring in English to have both a detailed understanding of major poets who have written in English and some acquaintance with the classics of European and American literature. The prerequisites for the major are ENGL 125 and 126, the program’s foundational courses in English poetry. Prospective English majors are strongly encouraged to complete the prerequisites, as well as one or more introductory literature courses such as ENGL 127, 129, or 130, by the end of the sophomore year. Those who have not enrolled in the Directed Studies program should consider taking both ENGL 129 and 130, foundational courses in the European literary tradition. A student may count up to five introductory courses toward the major.

If, due to a late change of major or other circumstance, it is impossible to take ENGL 125 and 126, students may satisfy the prerequisite for the major by taking (1) two other introductory literature courses from ENGL 115, 127, 129, 130, or DRST 001, 002 and (2) four advanced courses that deal substantially and intensively with poets included in ENGL 125 and 126. Two of these courses should substitute for two of the four units in ENGL 125 (Chaucer, Spenser, Shakespeare, and Donne), and two should substitute for two of the four units in ENGL 126 (Milton, Pope, Wordsworth, and Eliot, or other modern anglophone poet). Courses that deal with more than one poet are acceptable for this purpose, but substitute courses in Shakespeare must concern his poetry and not his plays. Substitute courses for the prerequisite may also count toward the requirement of three courses in English literature before 1800 and one course in English literature before 1900.

The major At least fourteen courses are required for the major, including prerequisites and the senior requirement. Each student, in consultation with a departmental faculty adviser, bears the responsibility for designing a coherent program, which must include the following elements. Each student must take: (1) three courses in literature written in English before 1800, one course in literature written in English before 1900, and one course in American literature, all representing a variety of periods and figures. Courses satisfying this requirement are indicated by the designations “Pre-1800 Lit,” “Pre-1900 Lit,” or “American Lit” in the course listings. Pre-1800 courses can, by definition, satisfy the pre-1900 requirement. Courses in American literature in the pre-1800 or pre-1900 periods may be counted toward both the relevant period requirement and the American requirement; (2) at least one seminar in both the junior and the senior years. Certain residential college seminars, with permission of the director of undergraduate studies, may be substituted for a departmental seminar; courses in creative writing may not.

A student whose program meets these requirements may, with permission of the director of undergraduate studies, count as electives toward the major as many as two upper-level courses in other departments. One of these courses should be a literature course in English translation or in another language, and neither may be counted toward the pre-1800 or the pre-1900 requirement. No more than two courses in creative writing may be counted toward the major; ENGL 123 does not count toward this limit. A student may petition the director of undergraduate studies for permission to include a third creative writing course.

For the Class of 2018 and subsequent classes Each senior English major must make an appointment to meet with Yale’s Librarian for Literature in English or another research librarian within the first four weeks of the semester during which the student is fulfilling the first of the two term senior requirements for the major. It is recommended that members of the Class of 2017 take advantage of this opportunity as well.

Senior requirement Students must complete a two-course senior requirement consisting of one of the following combinations: (1) two senior seminars; (2) a senior seminar and a one-term senior essay; (3) a two-term senior essay, with permission of the director of undergraduate studies; (4) a senior seminar or one-term senior essay and the senior project in the writing concentration. Students who wish to complete the senior requirement by the end of the fall term of the senior year may begin it in the spring of the junior year. Each English major must make an appointment to meet with Yale’s Librarian for Literature in English or another research librarian within the first four weeks of the semester during which the student is fulfilling the first of the two semester requirements for the major. A junior seminar in which the student, with the permission of the director of undergraduate studies and of the instructor, fulfills the senior requirement may be counted as a senior seminar. At the start of term the student must arrange with the instructor to do any additional work necessary to make the course an appropriate capstone experience.

Senior seminar Senior seminars, usually numbered 400–449, are designated “Senior Seminar” in the course listings, but they are open to interested juniors, as well. The final essays written for senior seminars are intended to provide an appropriate culmination to the student’s work in the major and in Yale College. Such essays should rest on substantial independent work and should be approximately twenty double-spaced pages in length. In researching and writing the essay, the student should consult regularly with the seminar instructor, and may consult with other faculty members as well.

The senior essay The senior essay is an independent literary-critical project on a topic of the student’s own design, which is undertaken in regular consultation with a faculty adviser. It should ordinarily be written on a topic in an area on which the student has focused in
previous studies. It may be written during one or two terms; single-term essays may be converted to yearlong essays through application to the director of undergraduate studies. See the course listings for ENGL 490 and 491 for procedures. Students fulfilling the senior requirement through a two-term senior essay or through a senior essay and the senior writing concentration project must take a seminar during their senior year, but it need not be a 400-level seminar.

Prospectuses and applications for senior essays should be submitted to the office of the English department in 107 LC or on line as directed on the English department Web site (http://english.yale.edu/undergraduate/applications-and-deadlines). They should be submitted during the designated sign-up period in the term before enrollment is intended.

Credit/D/Fail Courses taken Credit/D/Fail may be counted toward the requirements of the major.

Advising Students planning a program of study in English are strongly encouraged to consult a faculty adviser in the English department, the departmental representative in their residential college, or the director of undergraduate studies for advice about their course choices. A list of departmental representatives is available on the English department Web site (http://english.yale.edu/undergraduate/departmental-representatives-residential-colleges).

Schedules for all majors should be discussed with, and approved by, a faculty adviser from the English department. The director of undergraduate studies and the associate director of undergraduate studies can also discuss and approve schedules. Schedules may be submitted to the residential college dean’s office only after approval. During the sixth term, each student, in consultation with his or her adviser, completes a statement outlining progress in the major.

Individual programs of study In exceptional cases, a student whose interests and aims are well defined may, in consultation with the director of undergraduate studies, work out a program of study departing from the usual requirements of the major. Such a program must, however, meet the stated general criteria of range and coherence. For interdepartmental programs that include courses covering English literature, see the Literature Major (http://catalog.yale.edu/archive/2016-2017/ycps/subjects-of-instruction/literature); Directed Studies (http://catalog.yale.edu/archive/2016-2017/ycps/subjects-of-instruction/directed-studies); American Studies (http://catalog.yale.edu/archive/2016-2017/ycps/subjects-of-instruction/american-studies); African American Studies (http://catalog.yale.edu/archive/2016-2017/ycps/subjects-of-instruction/african-american-studies); Ethnicity, Race, and Migration (http://catalog.yale.edu/archive/2016-2017/ycps/subjects-of-instruction/ethnicity-race-migration); Theater Studies (http://catalog.yale.edu/archive/2016-2017/ycps/subjects-of-instruction/theater-studies); and Women’s, Gender, and Sexuality Studies (http://catalog.yale.edu/archive/2016-2017/ycps/subjects-of-instruction/womens-gender-sexuality-studies).

The writing concentration The writing concentration is a special course of study open to students in the English major with demonstrated interest and achievement in writing. Admission is competitive. Interested English majors normally apply for admission to the concentration during the second term of their junior year. Application can also be made during the first term of the senior year. Every student admitted to the concentration must complete at least eleven literature courses as well as the other requirements of the major. Students admitted to the writing concentration may count up to four creative writing courses toward completion of the B.A. degree in English; the four courses must include at least two courses in one genre and at least one course in another genre; at least three must be at level 451 or higher. ENGL 120 and 123 do not count toward the writing concentration. Residential college seminars are not acceptable for credit toward the writing concentration, except by permission of the director of undergraduate studies. As one of the four writing courses, each student must complete ENGL 489, The Writing Concentration Senior Project, a tutorial in which students produce a single sustained piece of writing or a portfolio of shorter works. The writing concentration senior project may be offered in partial fulfillment of the senior requirement. Concentrators should fulfill the senior library requirement in the semester in which they do the literature component of their senior requirement.

Applications for the writing concentration should be submitted to the English department office in 107 LC or on line as directed on the departmental Web site (http://english.yale.edu/undergraduate/applications-and-deadlines). They should be submitted during the designated sign-up period in the term before enrollment is intended. Students are admitted selectively on the overall strength of their performance in the major and on the quality of their writing samples.

Graduate school Students considering graduate work in English should be aware that a reading knowledge of certain classical and modern European languages is ordinarily required for admission to graduate study, and that a course orienting them to critical theory can be especially helpful preparation.

REQUIREMENTS OF THE MAJOR

Prerequisites ENGL 125 and 126 or, with 4 add'l courses in major English poets, 2 terms selected from 115, 127, 129, 130, or DRST 001, 002

Number of courses At least 14 courses (incl preq and senior req)

Distribution of courses 3 pre-1800 lit courses, 1 pre-1900 lit course, 1 American lit course, all representing a variety of periods and figures; 2 sems, 1 in junior, 1 in senior year; no more than 3 courses numbered ENGL 130 or below; no more than 2 creative writing courses; Writing concentration—same, except 4 creative writing courses, incl 2 in one genre and 1 in another genre, with at least 3 numbered 451 or above; at least 11 lit courses

Substitutions permitted Residential college sem for departmental sem; 2 upper-level courses in other depts for electives in the major; 2 intro lit courses and 4 courses in major English poets for ENGL 125 and 126; all substitutions with permission of DUS
Senior requirement  Standard major—2 senior sems; or 1 senior sem and one-term senior essay (ENGL 490); or, with DUS permission, two-term senior essay (ENGL 490, 491); Writing concentration—senior sem or one-term senior essay, and writing concentration senior project (ENGL 489); For the Class of 2018 and subsequent classes—meeting with Yale librarian

* ENGL 010b, Jane Austen  Stefan Markovits
  Close study of Austen’s novels, with special attention to the critique of social and literary convention. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, HU
  English: Pre-1900 Lit

* ENGL 015a / AFST 015a, South African Writing after Apartheid  Stephanie Newell
  An introduction to creative writing published in South Africa from the end of Apartheid in 1994 to the present. Close readings of contemporary fiction with additional material drawn from popular culture, including films, magazines, and music. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, HU

* ENGL 017b, Shakespeare’s Major Tragedies  David Kastan
  Detailed exploration of Shakespeare’s Hamlet, Othello, King Lear, and Macbeth. What makes the plays great in a way that almost all readers and audiences have recognized. The works as plays to be performed, as drama to be read, as texts that have been constructed by the activities of various people, and as plays deeply embedded in the history of their own moment, as well as in later histories for which they are in some part responsible. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, HU
  English: Pre-1800 Lit

* ENGL 018b, Sequels, Prequels, Reverberations, Revisions in Modern Literature  Joseph Gordon
  Close reading of novels, memoirs, and journalism from the nineteenth and twentieth centuries to understand how certain novelists have set about to rework fiction and nonfiction source materials to create new narrative. The significance of such artistic means as revising the setting, altering or questioning gender identity or sexual orientation of characters, or shifting the historical moment or political framework of the action. Exploration of how new works dispose the reader to reinterpret earlier works, providing a basis for redefining what constitutes originality in writing fiction. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, HU

* ENGL 020b / FILM 020b, Literature, Media, and Weather  John Peters
  Interdisciplinary overview of how weather serves as a topic of human imagination and invention across such domains as literature and science, philosophy and religion, painting and popular culture. The stories we tell about weather, the temperamental and nebulous materials of weather, and the media that helps us understand it and shape it. Readings include poems, prose, and academic articles. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, HU

* ENGL 110a or b, Writing Seminars  Staff
  Instruction in writing well-reasoned analyses and academic arguments, with emphasis on the importance of reading, research, and revision. Using examples of nonfiction prose from a variety of academic disciplines, individual sections focus on topics such as the city, childhood, globalization, inequality, food culture, sports, and war.  WR

* ENGL 114a or b, Literature Seminars  Staff
  Exploration of major themes in selected works of literature. Individual sections focus on topics such as war, justice, childhood, sex and gender, the supernatural, and the natural world. Emphasis on the development of writing skills and the analysis of fiction, poetry, drama, and nonfiction prose.  WR

* ENGL 120a or b, Reading and Writing the Modern Essay  Staff
  Close reading of great nonfiction prepares students to develop mastery of the craft of powerful writing in the humanities and in all fields of human endeavor, within the university and beyond. Study of some of the finest essayists in the English language, including James Baldwin, Joan Didion, Leslie Jamison, Jhumpa Lahiri, George Orwell, David Foster Wallace, and Virginia Woolf. Assignments challenge students to craft persuasive arguments from personal experience, to portray people and places, and to interpret fundamental aspects of modern culture.  WR

* ENGL 121b, Styles of Academic and Professional Prose  Staff
  A seminar and workshop in the conventions of good writing in a specific field. Each section focuses on one academic or professional kind of writing and explores its distinctive features through a variety of written and oral assignments, in which students both analyze and practice writing in the field. Section topics include legal, humor, travel, or nature writing; writing about medicine and public health, religion, the visual arts, or food; writing in the social sciences; writing reviews of the performing arts; and writing for radio. May be repeated for course credit in a section that treats a different genre or style of writing; may not be repeated for credit toward the major. ENGL 114, 115, 120, or another writing-intensive course at Yale.  WR

* ENGL 123a, Introduction to Creative Writing  Staff
  Introduction to the writing of fiction, poetry, and drama. Development of the basic skills used to create imaginative literature. Fundamentals of craft and composition; the distinct but related techniques used in the three genres. Story, scene, and character in fiction; sound, line, image, and voice in poetry; monologue, dialogue, and action in drama.  HU
* ENGL 125a or b, Major English Poets from Chaucer to Donne  Staff
An introduction to the diversity and the continuity of the English literary tradition through close reading of four poets from the fourteenth through the seventeenth centuries, Chaucer, Spenser, Shakespeare, and Donne. Emphasis on developing skills of literary interpretation and critical writing.  WR, HU

* ENGL 126a or b, Major English Poets from Milton to T. S. Eliot  Staff
An introduction to the diversity and the continuity of the English literary tradition through close reading of four poets from the seventeenth through the twentieth centuries, Milton, Pope, Wordsworth, and Eliot or another modern anglophone poet. Emphasis on developing skills of literary interpretation and critical writing.  WR, HU

* ENGL 127a or b, Readings in American Literature  Staff
Major works of the American literary tradition in a variety of poetic and narrative forms and in diverse historical contexts. Emphasis on analytical reading and critical writing. Authors may include Melville, Poe, Hawthorne, Bryant, Whitman, Dickinson, Thoreau, Emerson, Douglass, Stowe, Twain, Wharton, Cather, H. Crane, Stevens, Stein, L. Hughes, Ellison, Baldwin, McKay, O’Connor, Ginsberg, Bishop, O’Hara, M. Robinson, C. McCarthy, Morrison, Rankine, E. P. Jones.  WR, HU

* ENGL 129a / LITR 168a, Tragedy in the European Literary Tradition  Staff
The genre of tragedy from its origins in ancient Greece and Rome through the European Renaissance to the present day. Themes of justice, religion, free will, family, gender, race, and dramaturgy. Works include Homer’s *Iliad* and plays by Aeschylus, Sophocles, Euripides, Seneca, Shakespeare, Racine, Ibsen, Chekhov, Brecht, Beckett, and Soyinka. Focus on textual analysis and on developing the craft of persuasive argument through writing.  WR, HU

* ENGL 130b / LITR 169b, Epic in the European Literary Tradition  Staff
The epic tradition traced from its foundations in ancient Greece and Rome to the modern novel. The creation of cultural values and identities; exile and homecoming; the heroic in times of war and of peace; the role of the individual within society; memory and history; politics of gender, race, and religion. Works include Homer’s *Odyssey*, Vergil’s *Aeneid*, Dante’s *Inferno*, Cervantes’s *Don Quixote*, and Joyce’s *Ulysses*. Focus on textual analysis and on developing the craft of persuasive argument through writing.  WR, HU

* ENGL 134a or b, Reading Fiction for Craft  Staff
Fundamentals of the craft of fiction writing explored through readings from classic and contemporary short stories and novels. Focus on how each author has used the fundamentals of craft. Writing exercises emphasize elements such as voice, structure, point of view, character, and tone.  HU

English: Creative Writing

* ENGL 135a or b, Reading Poetry for Craft  Staff
An introduction to reading and writing poetry. Classic examples from Shakespeare and Milton, the modernist poetics of Stein, Pound, Moore, and Stevens, and recent work in a variety of forms and traditions. Students develop a portfolio of poems and write an essay on the poetic craft of poets who have influenced their work.  HU

English: Creative Writing

ENGL 136b, Vampires, Castles, and Werewolves  Heather Klemann
Study of eighteenth- and nineteenth-century gothic fiction and the persistence, resurgence, and adaptation of gothic tropes in twentieth- and twenty-first-century film, television, and prose. Readings include *Frankenstein*, *Northanger Abbey*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. Films and TV include *Inception*, *Black Swan*, Alfred Hitchcock’s *Rebecca*, and episodes from *Buffy the Vampire Slayer*. Pre-1900 with permission Prerequisite: Freshmen must have taken a WR seminar course in the fall term.  WR, HU

* ENGL 150a / LING 150a, Old English  Roberta Frank
An introduction to the literature and culture of earliest England. A selection of prose and verse, including riddles, heroic poetry, meditations on loss, a dream vision, and excerpts from *Beowulf*, all read in the original Old English.  HU  

English: Pre-1800 Lit  
English: Junior Seminar

* ENGL 155b / LING 183b, Readings in Old Norse Poetry and Prose: Chronicles of the Vikings  Roberta Frank
An introduction to the language and literature of earliest Norway and Iceland. Texts (to be read in the original) include runic inscriptions left behind by the Vikings, verse of their official skalds, the sometimes irreverent mythological poetry of the Edda, and the sagas telling of the Norse discovery of America.  HU

English: Pre-1800 Lit  
English: Junior Seminar

ENGL 191b / LITR 318b / NELC 201b, The Arabian Nights, Then and Now  Shawkat Toorawa
Exploration of *Arabian Nights*, a classic of world literature. Topics include antecedents, themes and later prose, and graphic and film adaptations.  HU
ENGL 192b / FILM 240b / LITR 143b, World Cinema  Dudley Andrew and Marta Figlerowicz
Development of ways to engage films from around the globe productively. Close analysis of a dozen complex films, with historical contextualization of their production and cultural functions. Attention to the development of critical skills. Includes weekly screenings, each followed immediately by discussion.  HU

ENGL 193b / AFAM 185b, The Harlem Renaissance  Anthony Reed
Study of the social, political, and aesthetic circumstances of the Harlem Renaissance, one of the most important periods in African American life. Focus on constitutive debates and key texts to better understand the origins and aims of the movement and its connection to formal politics and activism. Frequent use of relevant materials in Beinecke Library.  WR, HU

English: American Lit

ENGL 195a, The American Counterculture  Robert Williams
A literary and historical introduction to the period, and set of ideals, known as “the counterculture.”  HU

English: American Lit

ENGL 196b / FILM 160b, Introduction to Media  Robert Williams
Introduction to the long history of media as understood in classical and foundational (and even more recent experimental) theories. Topics involve the technologies of modernity, reproduction, and commodity, as well as questions regarding knowledge, representation, public spheres, and spectatorship. Special attention given to philosophies of language, visuality, and the environment, including how digital culture continues to shape these realms.  WR, HU

* ENGL 197a / HIST 212Ja, The Book in Early Modern Britain  Kathryn James
The influence of the book in Britain from 1475 to 1660, including both manuscript and print formats. The book as material, cultural, and political object; its role in religious, political, and social transformations of the period. Focus on objects from Yale’s British history and art collections.  WR, HU

English: Pre-1800 Lit

English: Junior Seminar

ENGL 200b, Shakespeare: Comedies and Romances  Catherine Nicholson
Love, sex, gender, society, and theater practice in Shakespeare’s comic genres, from the early farces and romantic comedies to the problem plays and late romances.  WR, HU

English: Pre-1800 Lit

ENGL 201a, Shakespeare: Histories and Tragedies  David Kastan
A study of Shakespeare’s histories and tragedies, focusing on attentive reading of the play texts and consideration of the theatrical, literary, intellectual, political, and social worlds in which the plays were written, performed, and experienced.  HU

English: Pre-1800 Lit

* ENGL 202b / LITR 176b / WGSS 171b, Medieval Women's Writing  Jessica Brantley and Ann Killian
This course explores writings by women in medieval Britain, with attention to questions of authorship, authority, and audience. Readings include the Lais of Marie de France, Ancrene Wisse, Christine de Pizan’s Book of the City of Ladies, the Showings of Julian of Norwich, The Book of Margery Kempe, the Digby Mary Magdalen play, and the Paston letters.  WR, HU

English: Pre-1800 Lit

* ENGL 203b / FREN 300b / HUMS 161b, Medieval Shorts  Ardis Butterfield and R. Howard Bloch
Study of the medieval verse tales that are at the root core of humorous, realistic, and idealist literature in English, French, Italian, and Spanish. Readings include a wide range of short works such as French fabliaux, fables and lais, novella from Boccaccio’s Decameron, English short tales and lyrics. English translations will be available for all texts, which will also be studied alongside their original languages.  WR, HU

English: Pre-1800 Lit

* ENGL 204a / HUMS 403a / LITR 404a, Interpretations: Versions of Shakespeare's Tempest  Lawrence Manley and Emily Greenwood
A study of Shakespeare’s Tempest in relation to its ancient and contemporary sources and its extensive influence on literature (poems, drama, fiction, essays), the arts (film, opera, visual arts), and cultural theory from the seventeenth century to the present. Examples from Europe, The Americas, Africa, and Asia.  HU

* ENGL 206b / LITR 407b, Shakespeare and Tragedy  David Quint
Examination of Shakespeare’s depiction of tragic experience, the alienation of the tragic protagonist both from nature and from the normative ties of culture. Consideration of five major tragedies (Hamlet, King Lear, Othello, Macbeth, and Antony and Cleopatra), one history (1 Henry IV, Part One), and three major romances (Cymbeline, The Winter’s Tale, and The Tempest). Readings also include theories of tragedy and tragic thought. Prerequisite: for English majors, ENGL 125 or 126. For Literature majors, LITR 120. The course is open to non-majors, but they will not have first priority.  WR, HU

English: Pre-1800 Lit

* ENGL 212b, Poetry of London  Lawrence Manley
A study of London in poetry from the Middle Ages to the present, with attention to the interplay of form, genre, and tradition with the changing life of the metropolis. ENGL 125-126 or equivalent.  WR, HU
modern experience. of the paradoxically central role played by minority, or marginal groups, in the creation of modern literature and the articulation of together with European, American, and South African Jewish authors writing in Yiddish, Hebrew, French, and English. Examination of the fundamental notion of “the self” through categories of race, class, and gender as dimensions for understanding systems of power, with particular attention to the circulation of goods, people, ideas, and literary works among regions. Some authors include Aphra Behn, Phillis Wheatley, Olaudah Equiano, Leanora Sansay, Maria Edgeworth, Mary Wollstonecraft, and Mary Shelley. Second of a two-term sequence; each term may be taken independently. WR, HU  
* ENGL 217a / HUMS 179a, Shakespeare’s Political Plays  David Bromwich  
Reading and interpretation of selected histories and tragedies from Richard II to Coriolanus with emphasis on the tension between individual freedom and political obligation. WR, HU  
English: Pre-1800 Lit  
English: Junior Seminar  
* ENGL 214b / HUMS 142b / LITR 184b / WGSS 146b, Women and the Supernatural in Medieval Literature  Johanna Fridriksdottir  
Study of medieval texts from a wide geographic and chronological range, all of which prominently feature female characters that exhibit supernatural features or practice magic. Narratives about fairies, witches, hags, and monstrous women analyzed in order to explore intersections of gender and sexuality, Otherness, ethics, violence, fantasy, and related themes in medieval culture. HU  
* ENGL 216b, Minor English Poets  Catherine Nicholson  
Poets who fall outside the mainstream of major English poetry, either by circumstance or by choice, and their role in the evolution of the English poetic tradition. Focus on poetry written between 1500 and 1800, when the idea and contours of a vernacular canon first took shape. The historically contingent character of qualities such as genius, beauty, and good taste. WR, HU  
English: Pre-1800 Lit  
* ENGL 217a / HUMS 179a, Shakespeare’s Political Plays  David Bromwich  
Reading and interpretation of selected histories and tragedies from Richard II to Coriolanus with emphasis on the tension between individual freedom and political obligation. WR, HU  
* ENGL 220b, Milton  John Rogers  
A study of John Milton’s poetry, his engagement with the cultural, social, and political struggles of the English Revolution, and his decisive influence on the course of English literature. WR, HU  
English: Pre-1800 Lit  
* ENGL 222a / THST 390a, Modern European Drama  Marc Robinson  
Intensive study of the major playwrights of modern European drama—Ibsen, Chekhov, Strindberg, Shaw, Brecht, and Beckett—along with pertinent theater theory. WR, HU  
* ENGL 224b / LITR 349b / THST 317b, Tragedy and Drama of Reconciliation  Jan Hagens  
Close reading of dramas of reconciliation from the Western canon that have traditionally been categorized as tragedies. Ways in which the recategorization of such plays lends additional complexity and meaning to their endings and allows for new interpretations of the texts, their authors, and the history of drama. HU  
* ENGL 225a / WGSS 223a, Race and Gender in Transatlantic Literature, 1688–1818  Jill Campbell  
Construction of race and gender in literatures of Great Britain, North America, and the Caribbean from the late seventeenth to the early nineteenth century. Focus on the role of literature in advancing and contesting concepts of race and gender as features of identity and systems of power, with particular attention to the circulation of goods, people, ideas, and literary works among regions. Some authors include Aphra Behn, Phillis Wheatley, Olaudah Equiano, Leanora Sansay, Maria Edgeworth, Mary Wollstonecraft, and Mary Shelley. First of a two-term sequence; each term may be taken independently. WR, HU  
English: Pre-1800 Lit  
* ENGL 226b / WGSS 224b, Race and Gender in Transatlantic Literature, 1819 to the Present  Margaret Homans  
Construction of race and gender in literatures of Great Britain, North America, and the Caribbean from the early nineteenth century to the present. Focus on the role of literature in advancing and contesting concepts of race and gender as features of identity and systems of power, with particular attention to the circulation of goods, people, ideas, and literary works among regions. Some authors include Charlotte Bronte, Sojourner Truth, Zora Neale Hurston, Virginia Woolf, Audre Lorde, Chimimanda Adichie, and Kabe Wilson. Second of a two-term sequence; each term may be taken independently. WR, HU  
* ENGL 227b / ER&M 305b, Postcolonial Asias  Sunny Xiang  
Examination of “postcolonial” in relation to Asian Anglophone literature from 1948 to 2008. Concepts include independence and partition, Third Worldism, globalization, and financialization. HU  
* ENGL 228a / SOCY 317a, Sociological Imagination in African Literatures  Stephanie Newell  
Introduction to a variety of literary, oral, and visual narratives by artists from countries as diverse as Egypt, Ghana, Nigeria, Sudan, South Africa, and Zimbabwe. Integration of literary and sociological approaches to African texts. HU  
* ENGL 230b / HUMS 402b / LITR 319b, Selfhood, Race, Class, and Gender  Ayesha Ramachandran and Marta Figlerowicz  
Examination of the fundamental notion of “the self” through categories of race, class, and gender as dimensions for understanding personhood. Introduction to major philosophical frameworks for thinking about “the self” from antiquity to the present; case studies from across the world and in different media, placing contemporary debates about these issues in historical perspective. HU  
* ENGL 231b / AFAM 343b / AFST 326b / JDST 325b / LITR 343b, Literatures of Blacks and Jews from the Twentieth Century  Andrew Caplan  
Comparative study of representative writings by African, Caribbean, and African American authors of the past one hundred years, together with European, American, and South African Jewish authors writing in Yiddish, Hebrew, French, and English. Examination of the paradoxically central role played by minority, or marginal groups, in the creation of modern literature and the articulation of the modern experience. HU
* ENGL 233a / AFAM 232a, Constructions of Whiteness  Claudia Rankine
An interdisciplinary approach to the understanding of whiteness. Discussion of whiteness as a culturally constructed and economic incorporated entity, which touches upon and assigns value to nearly every aspect of American life and culture.  HU

* ENGL 234b / AFAM 206b, Literature of the Black South  Sarah Mahurin
Examination of the intersections between African American and Southern literatures, with consideration of the ways in which the American South remains a space that simultaneously represents and repels an African American ethos.  HU

* ENGL 236a / AMST 330a, Dystopic and Utopian Fictions  James Berger
Attempts since the late nineteenth century to imagine, in literature, cinema, and social theory, a world different from the existing world. The merging of political critique with desire and anxiety; the nature and effects of social power; forms of authority, submission, and resistance.  HU

* ENGL 244b / FILM 397b / THST 228b, Writing about the Performing Arts  Margaret Spillane
Introduction to journalistic reporting on performances as current events, with attention to writing in newspapers, magazines, and the blogosphere. The idea of the audience explored in relation to both a live act or screening and a piece of writing about such an event. Students attend screenings and live professional performances of plays, music concerts, and dance events.  HU

* ENGL 245a or b, Introduction to Writing Fiction  Staff
An intensive introduction to the craft of fiction, designed for aspiring creative writers. Focus on the fundamentals of narrative technique and peer review.  English: Creative Writing

* ENGL 246a or b, Introduction to Writing Poetry  Staff
A seminar workshop for students who are beginning to write poetry or who have no prior workshop experience at Yale.  RP

* ENGL 247a / HSAR 460a, Writing about Contemporary Figurative Art  Margaret Spillane
A workshop on journalistic strategies for looking at and writing about contemporary paintings of the human figure. Practitioners and theorists of figurative painting; controversies, partisans, and opponents. Includes field trips to museums and galleries in New York City.  WR, HU

* ENGL 250a, Romantic Poetry  Leslie Brisman
Introduction to the work of Blake, Coleridge, Wordsworth, Shelley, and Keats, with some attention to Byron, to the poets’ own problematic revisions, and to the minor poets of this rich period of poetic innovation and revolutionary spirit.  WR, HU  RP

* ENGL 252b, Romantic Poetry and Visual Art  Paul Fry
The rise of landscape in the works of Wordsworth, Constable, Byron, and Turner, with emphasis on the nonhuman in relation to consciousness and history. Some attention to the influence of earlier poetry and visual art and to effects on later painters.  WR, HU

* ENGL 253b / JDST 341b / LITR 322b, Jewish American Poetry  Peter Cole
Consideration of American poetry written by Jews and Jewish poetry written by Americans and the relation these poems bear to other American poetry and to the poetry written by Jews elsewhere in the world. Key figures include Emma Lazarus, Gertrude Stein, Moshe Leyb-Halpern, Charles Reznikoff, Louis Zukofsky, Allen Ginsberg, Anthony Hecht, Adrienne Rich, and Harold Bloom. All readings in English.  HU

* ENGL 254a / HUMS 154a, Defenses of Poetry  Paul Fry
Defenses of poetry’s "ancient quarrel" with philosophy, science, and history. Readings in Plato, Aristotle, Sidney, Rousseau, Kant, Wordsworth, Peacock and Shelley, Arnold, Benjamin and Adorno, Heidegger, Cleanth Brooks, Jakobson, Kristeva, De Man; defenses in verse by Donne, Keats, Stevens, Moore and Bishop.  WR, HU

* ENGL 255b, Writing Humor  Ryan Wepler
Skills essential to humor writing, with an emphasis on texture, tone, character, and narrative. Students read the work of classmates and pieces by professional humor writers with the goal of generating an ever-expanding set of techniques for both reading humor and writing humorously. Recommended preparation: ENGL 120.  WR
* ENGL 257a / THST 244a, Writing about Movement  Brian Seibert
A seminar and workshop in writing about the human body in motion, with a focus on the art of dance. Close reading of exemplary dance writing from the nineteenth and twentieth centuries. The challenges and possibilities of writing artfully about nonverbal expression. Students use a variety of approaches to write about dance and other performance genres. No previous knowledge of dance required.  WR, HU
English: Creative Writing

* ENGL 258b, Writing about Food  Barbara Stuart
Writing about food within cultural contexts. Through reading essays written by the luminaries of the food world, students explore food narratives from many angles, including family meals, recipes, cookbooks, restaurant reviews, memoir, and film.  WR

* ENGL 261b, Picture Writing, from Photo-texts to Image-texts  Stephen Longmire
When words aren’t enough, writers turn to photographs and images for inspiration and incorporation in their work. Students explore a series of models, past and present, to pair visual and verbal expression in various assignments, making the two complementary, and perhaps inseparable.  HU
English: Creative Writing

ENGL 265b, The Victorian Novel  Ruth Yeazell
A selection of nineteenth-century novels, with attention to cultural contexts. Authors chosen from the Brontës, Gaskell, Dickens, Collins, Eliot, Trollope, and Hardy.  HU
English: Pre-1900 Lit

* ENGL 270b, The English Lyric, 1820-1920  David Bromwich
Major shorter poems in English from the second generation of Romantics to the first generation of moderns. Among the poets likely to receive most attention are Shelley, Keats, Tennyson, Emily Bronte, Christina Rossetti, Whitman, Dickinson, Hardy, Hopkins, Yeats, Robinson, Frost, and Eliot. Recommended though not required: English 126 or a course on pre-20th century poetry.  WR, HU

* ENGL 272a, Fictions of Refuge in Contemporary Canadian Literature  Thy Phu
Narrative literature as a means through which the concept of refuge and the subject of the refugee emerge. Reflection on and challenge of official stories about Canada’s inclusiveness and open door policy. Topics include: redemption, success, and gratitude; themes of loss and ingratitude; literary spaces that such fictions inhabit; and the seemingly minor figure of the refugee. Readings include works by Celu Amberstone, Carmen Aguirre, Dionne Brand, Rawi Hage, Lawrence Hill, Wajdi Mouawad, Souvankha Thammavongsa, Madeleine Thien, and Kim Thúy.  WR, HU

* ENGL 275b, Emerson, Hawthorne, and Melville  Richard Deming
Study of central works by three foundational writers of the nineteenth century. Cultural and historical context; questions concerning American identity, ethics, and culture, as well as the function of literature; the authors’ views on the intersections of philosophy and religious belief, culture, race, gender, and aesthetics. Readings include novels, short fiction, and essays.  WR, HU
English: Pre-1900 Lit
English: American Lit
English: Junior Seminar

* ENGL 278a / AMST 281a, Antebellum American Literature  Michael Warner
Introduction to writing from the period leading up to and through the Civil War. The growth of African American writing in an antislavery context; the national book market and its association with national culture; emergence of a language of environment; romantic ecology and American pastoral; the "ecological Indian"; evangelicalism and the secular; sentimentalism and gender; the emergence of sexuality; poetics.  WR, HU
English: Pre-1900 Lit
English: American Lit
English: Junior Seminar

ENGL 283a, Poetry since 1950  Langdon Hammer
Poets and poetic movements from the second half of the twentieth century in the United States, England, Ireland, and the Caribbean. Authors include Bishop, Lowell, O’Hara, Ginsberg, Plath, Ashbery, Merrill, Larkin, Gunn, Hill, Heaney, Muldoon, and Walcott.  WR, HU

* ENGL 285a / AFAM 386a / AMST 321a / HUMS 456a, James Baldwin’s American Scene  Jacqueline Goldsby
In-depth examination of James Baldwin’s canon, tracking his work as an American artist, citizen, and witness to United States society, politics, and culture during the Civil Rights and Black Arts Movements. Prerequisite: Background or course work in twentieth century African American history, African American literature, and/or American literature helpful but not required.  WR, HU
English: American Lit
English: Junior Seminar

* ENGL 287b, Literature and the Future, 1887 to the Present  Robert Williams
A survey of literature’s role in anticipating and constructing potential futures since 1887. Early Anglo-American and European futurism during the years leading up to World War I; futures of speculative fiction during the Cold War; futuristic dreams of contemporary cyberpunk. What literature can reveal about the human need to understand both what is coming and how to respond to it.  WR, HU
English: Junior Seminar
ENGL 288a / THST 291a, Eloquence: Classical Rhetoric for Modern Media  Joseph Roach
Classical rhetoric, from Demosthenes to the digital age: the theory and practice of persuasive public speaking and speech writing. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor.  HU
English: Junior Seminar

ENGL 300b / LITR 300b, Introduction to Theory of Literature  Martin Hägglund
An examination of concepts and assumptions in contemporary views of literature. Theories of meaning, interpretation, and representation. Critical analysis of formalist, psychoanalytic, structuralist, poststructuralist, Marxist, and feminist approaches to theory and to literature.  HU

ENGL 303a / WGSS 170a, Consciousness in the Novel from Austen to Woolf  Ruth Yeazell
Close study of selected novels by Jane Austen, George Eliot, Henry James, and Virginia Woolf, with particular attention to the representation of consciousness and the development of free indirect discourse, as well as recent speculations about so-called theory of mind. Readings supplemented by narrative theory. Pre-1900 with permission of instructor.  WR, HU

ENGL 313a, Poetry and Political Sensibility  Joseph North
Close reading of selected lyric poetry from the twentieth and twenty-first centuries. Focus on ways in which the poems illuminate and engage contemporary habits of political evaluation and response. Poets include Seamus Heaney, Dylan Thomas, W.B. Yeats, W.H. Auden, Lesbia Harford, Pablo Neruda, Bertolt Brecht, Frank O’Hara, Wislawa Szymborska, Edith Södergran, and Audre Lorde.  WR, HU

ENGL 314b, The Irish Literary Revival  Joseph Cleary
A broad overview of Irish culture and literature between roughly 1890 and the end of World War II. The efforts of Irish writers to end Ireland’s long-standing cultural subordination to England and to create a distinctive and distinguished Irish national literature. Discussion of recent postcolonial, Marxist, and world literature critical approaches to the period. Authors include Oscar Wilde, W. B. Yeats, James Joyce, Elizabeth Bowen, and Samuel Beckett.  HU

ENGL 315a, Poetry and Political Sensibility  Joseph North
Close reading of selected lyric poetry from the twentieth and twenty-first centuries. Focus on ways in which the poems illuminate and engage contemporary habits of political evaluation and response. Poets include Seamus Heaney, Dylan Thomas, W.B. Yeats, W.H. Auden, Lesbia Harford, Pablo Neruda, Bertolt Brecht, Frank O’Hara, Wislawa Szymborska, Edith Södergran, and Audre Lorde.  WR, HU

ENGL 315b, Language, Disability, Fiction  James Berger
Portrayals of cognitive and linguistic impairment in modern fiction. Characters with limited capacities for language as figures of "otherness." Contemporary discourses of science, sociology, ethics, politics, and aesthetics. The ethics of speaking about or for subjects at the margins of discourse.  HU

ENGL 317a / LITR 426a / WGSS 340a, Feminist and Queer Theory  Marta Figlerowicz
Historical survey of feminist and queer theory from the Enlightenment to the present, with readings from key British, French, and American works. Focus on the foundations and development of contemporary theory. Shared intellectual origins and concepts, as well as divergences and conflicts, among different ways of approaching gender and sexuality.  WR, HU

ENGL 325b / AMST 257b, Modern Apocalyptic Narratives  James Berger
The persistent impulse in Western culture to imagine the end of the world and what might follow. Social and psychological factors that motivate apocalyptic representations. Differences and constant features in apocalyptic representations from the Hebrew Bible to contemporary science fiction. Attitudes toward history, politics, sexuality, social class, and the process of representation in apocalyptic texts.  HU

ENGL 328b / AMST 235b, Modern Apocalyptic Narratives  James Berger
Portrayals of cognitive and linguistic impairment in modern fiction. Characters with limited capacities for language as figures of "otherness." Contemporary discourses of science, sociology, ethics, politics, and aesthetics. The ethics of speaking about or for subjects at the margins of discourse.  HU

ENGL 354b / LITR 154b, The Bible as Literature  Leslie Brisman
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness. Pre-1800 with completion of supplementary assignments in the language of the King James Bible. If there is sufficient interest, a second section will be offered.  WR, HU

ENGL 357a / LITR 154b, The Bible as Literature  Leslie Brisman
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness. Pre-1800 with completion of supplementary assignments in the language of the King James Bible. If there is sufficient interest, a second section will be offered.  WR, HU

ENGL 361b / THST 329b, Theater Now  Marc Robinson
Study of the drama, performance, and dance theater created in the last ten years, with special attention to work produced in 2016-2017. Readings from both published and unpublished American and British plays, contemporary criticism and theory, interviews, and essays by the artists themselves. Video of works created by companies such as Elevator Repair Service and the Nature Theater of Oklahoma. May include attendance of productions at performance spaces in and around New York City.  HU

ENGL 395b / LITR 154b, The Bible as Literature  Leslie Brisman
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness. Pre-1800 with completion of supplementary assignments in the language of the King James Bible. If there is sufficient interest, a second section will be offered.  WR, HU

ENGL 395b / LITR 154b, The Bible as Literature  Leslie Brisman
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness. Pre-1800 with completion of supplementary assignments in the language of the King James Bible. If there is sufficient interest, a second section will be offered.  WR, HU

ENGL 395b / LITR 154b, The Bible as Literature  Leslie Brisman
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness. Pre-1800 with completion of supplementary assignments in the language of the King James Bible. If there is sufficient interest, a second section will be offered.  WR, HU
* ENGL 405b / AFAM 406b / AMST 405b, Autobiography in America  Robert Stepto
A study of autobiographical writings from Mary Rowlandson’s Indian captivity narrative (1682) to the present. Classic forms such as immigrant, education, and cause narratives; prevailing autobiographical strategies involving place, work, and photographs. Authors include Franklin, Douglass, Jacobs, Antin, Kingston, Uchida, Balakian, Rodriguez, and Bechdel.  WR, HU
English: American Lit
English: Senior Seminar

* ENGL 406a, Seventeenth-Century English Literature  John Rogers
A survey of seventeenth-century poetry and prose, exclusive of Milton. Authors include poets Donne, Herbert, Crashaw, and Rochester; playwrights Webster and Ford; philosophers Bacon, Hobbes, and Locke; essayists Burton and Browne; and fiction writers Cavendish, Bunyan, and Behn.  WR, HU
English: Pre-1800 Lit
English: Senior Seminar

* ENGL 406a, Dickens and British Visual Art  Janice Carlisle
Meeting in the Yale Center for British Art, this seminar examines Dickens’s fiction in relation to traditions of British art. Novels spanning his career range from The Old Curiosity Shop to Bleak House and Great Expectations. Art objects to be studied (engravings, watercolors, and oil paintings) include eighteenth-century portraits and progresses, as well as works by such Victorian artists as the Pre-Raphaelites Millais, Holman Hunt, and Rossetti, along with Frith, Madox Brown, and Turner.  WR, HU
English: Pre-1900 Lit
English: Senior Seminar

* ENGL 412b, Victorian Poetry  Leslie Brisman
The major Victorian poets, Tennyson and Browning, in the context of the romanticism they inherited and transformed. A selection of other Victorians whose genius or popularity warrants attention, including Morris, the Rossettis, Hardy, Swinburne, Hopkins, and Barrett Browning.  WR, HU RP
English: Pre-1900 Lit
English: Senior Seminar

* ENGL 415b, Milton’s Paradise Lost  David Kastan
An intensive reading of Milton’s Paradise Lost, along with some of the relevant prose, focusing on the ways in which the poem responds at the level of form to the various literary, political, and theological pressures that bear upon it. Prerequisite: ENGL 220.  WR, HU
English: Pre-1800 Lit
English: Senior Seminar

* ENGL 420a / WGSS 440a, Midcentury Queer Writing  Michael Warner
Covering the period after modernism (Stein, Woolf, Proust) and before Stonewall, this course traces the literature of queerness in a time when it was not yet stabilized by lesbian and gay identity. Readings include fiction, nonfiction, poetry, and drama, on both sides of the Atlantic. Major authors include Isherwood, Auden, Genet, Highsmith, Jane Bowles, Burroughs, Ginsberg, O’Hara, Bishop, Nabokov, Baldwin, Vidal, and Orton.  WR, HU

* ENGL 421b, Austen and Brontë and Twentieth-Century Women’s Novels  Katie Trumpener
Examination of ways that twentieth-century Anglo-American writers rewrite, revise, and reconcile key novels by Jane Austen and Charlotte Brontë as prototypes of a women’s novel tradition. Particular attention to narrative voice, reader identification, and the novel’s function as a record of social norms and as an agent of historical change. Advanced courses are open to students normally after two terms of English or the equivalent, or with the permission of the instructor. Starred courses may be used to fulfill the two-seminar requirement for English majors.  WR, HU
English: Senior Seminar

* ENGL 426b / LITR 412b, Modernism, Empire, World Crisis  Joseph Cleary
Drawing on recent scholarship on modernist studies, postcolonial studies, and literary world-systems, this seminar explores how some leading Anglophone writers produced bold new works that engaged with conceptions of European civilized crisis, the transfer of political power and cultural capital from Europe to the United States, and a rapidly-changing world order. Readings include Pascale Casanova, Alexis de Tocqueville, Henry James, Ford Maddox Ford, Ezra Pound, James Joyce, D. H. Lawrence, T. S. Eliot, W. B. Yeats, Gertrude Stein, and F. Scott Fitzgerald.  WR, HU
English: Senior Seminar

* ENGL 431a, The Colonial Encounter  Caryl Phillips
Study of the various ways in which contemporary literature has represented the encounter between the center and the periphery, with special attention paid to how this operates in the context of the British Empire.  WR, HU
English: Senior Seminar

* ENGL 436a / AMST 478a, Global Cities, New York, Chicago, San Francisco  Wai Chee Dimock
Explore the vibrant openness of New York, Chicago, and San Francisco through study of geographies invoked, literary genres experimented with, sights and sounds produced, collective pasts recalled, and collective futures intimated. Readings examine Upton Sinclair’s immigrant labor force in The Jungle; Teju Cole’s interweaving of Africa, Europe, and America in Open City; the detective
fiction of Dashiell Hammett; the science fiction of Philip K. Dick; the poetry of Carl Sandburg; and the generational sagas of Sandra Cisneros, Julia Alvarez, Jonathan Safran Foer, and Amy Tan. WR, HU

English: American Lit
English: Senior Seminar

* ENGL 438b / AMST 475b, Performing American Literature  Wai Chee Dimock
A broad selection of short stories, poems, and novels, accompanied by class performances, culminating in a term project with a significant writing component. “Performance” includes a wide range of activities including: staging; making digital films and videos; building websites; game design; and creative use of social media. Readings include poetry by Walt Whitman, Emily Dickinson, Yusef Komunyakaa, and Claudia Rankine; fiction by Herman Melville, F. Scott Fitzgerald, Jhumpa Lahiri, and Junot Diaz. WR, HU

English: Pre-1900 Lit
English: American Lit
English: Senior Seminar

* ENGL 443b / AFAM 408b / AMST 460b, African American Poets of the Modern Era  Robert Stepto
The African American practice of poetry between 1900 and 1960, especially of sonnets, ballads, sermonic, and blues poems. Poets include Paul Laurence Dunbar, Langston Hughes, Sterling Brown, Gwendolyn Brooks, Margaret Walker, and Robert Hayden. Class sessions at the Beinecke Library for inspection and discussion of original editions, manuscripts, letters, and other archival material. HU

English: American Lit
English: Senior Seminar

* ENGL 444b / AMST 466b, Contemporary Historical Novels  James Berger
Attempts of contemporary American authors to put the complexities of history into written form. Narrative as the privileged mode of historical representation; differences between what is regarded as academic history, popular history, and historical fiction; the influence of power and of the writer’s own historical position on historical narrative; effects of ethnicity, gender, and race on the creation and reception of history; writers’ use of historical fiction to change the ways readers think about the present and the future. HU

English: American Lit
English: Senior Seminar

* ENGL 449b / AFST 449b, Challenges to Realism in Contemporary African Fiction  Stephanie Newell
Introduction to experimental African novels that challenge realist and documentary modes of representation. Topics include mythology, gender subversion, politics, the city, migration, and the self. Ways of reading African and postcolonial literature through the lenses of identity, history, and nation. WR, HU

English: American Lit

* ENGL 450b, Daily Themes  Cynthia Zarin
Writing of prose at the intermediate level. Daily assignments of c. 300 words, a weekly lecture, and a weekly tutorial. Application forms available on the Web by mid-November. Application open to all undergraduates. Counts as a nonfiction course in the writing concentration. WR

English: Creative Writing

* ENGL 453a / THST 320a, Playwriting  Donald Margulies
A seminar and workshop on reading for craft and writing for the stage. In addition to weekly prompts and exercises, readings include modern American and British plays by Pinter, Mamet, Churchill, Kushner, Nottage, Williams, Hansberry, Hwang, Vogel, and Wilder. Emphasis on play structure, character, and conflict. RP

English: Creative Writing

* ENGL 454a, Nonfiction Writing: Voice and Structure  Sarah Stillman
A nonfiction workshop, confronting the challenges of journalism as an art. Emphasis on voice and structure. Study of texts that may suggest modes, voices, forms, and styles for nonfiction pieces. Frequent writing projects and revisions. WR RP

English: Creative Writing

* ENGL 455b, Writing about Oneself  Anne Fadiman
A seminar and workshop in first-person writing. Students explore a series of themes (e.g., family, love, loss, identity) both by writing about their own lives and by reading British and American memoirs, autobiographies, personal essays, and letters. An older work, usually from the nineteenth or early twentieth century, is paired each week with a more recent one on the same theme. WR

English: Creative Writing

* ENGL 456b / HUMS 427b / JDST 316b / LITR 348b, The Practice of Literary Translation  Peter Cole
Intensive readings in the history and theory of translation paired with practice in translating. Case studies from ancient languages (the Bible, Greek and Latin classics), medieval languages (classical Arabic literature), and modern languages (poetic texts). HU

English: Creative Writing

* ENGL 460a or b, Advanced Poetry Writing  Staff
A seminar and workshop in the writing of verse. May be repeated for credit with a different instructor. RP

English: Creative Writing
* ENGL 461b / FILM 396b, Writing for Film: Voice and Vision  John Crowley
Practice in all aspects of writing a screenplay. Focus on elements shared with other forms of fiction, including story, character, dialogue, and audience expectations. Students plan, pitch, outline, and write a large part of a single original screenplay, while studying screenplays and films selected to illustrate narrative modes and styles, as well as briefer examples of scene construction and dialogue.  RP

English: Creative Writing

* ENGL 462a or b, Advanced Fiction Writing  Staff
An advanced workshop in the craft of writing fiction. May be repeated for credit with a different instructor.

English: Creative Writing

* ENGL 466a, Writing the Contemporary Essay  Cynthia Zarin
A seminar and workshop in the contemporary essay. Public versus private voice, the responsibilities of the essayist, and the evolution of writing in the first person. Readings include essays by Joan Didion, Jonathan Lethem, Jenny Diski, Zadie Smith, M. F. K. Fisher, Bruce Chatwin, John Berger, and Oliver Sacks.

English: Creative Writing

* ENGL 467a or b / PLSC 253a or b, Journalism  Staff
Examination of the practices, methods, and impact of journalism, with focus on reporting and writing; consideration of how others have done it, what works, and what doesn’t. Students learn how to improve story drafts, follow best practices in journalism, improve methods for obtaining, skeptically evaluating, and assessing information, as well as writing a story for others to read. The core course for Yale Journalism Scholars. No prerequisites.

English: Creative Writing

* ENGL 468b / THST 327b, Advanced Playwriting Workshop  Donald Margulies
An intensive workshop in advanced playwriting techniques. Discussion of works by contemporary playwrights. In addition to weekly exercises, students write a full-length play. Admission by application only. Application details and forms are available at english.yale.edu/undergraduate/applications-and-deadlines.  RP

English: Creative Writing

* ENGL 469a, Advanced Nonfiction Writing  Anne Fadiman
A seminar and workshop with the theme "At Home in America." Students consider the varied ways in which modern American literary journalists write about place, and address the theme themselves in both reportorial and first-person work. No prerequisites.

English: Creative Writing

* ENGL 470a or b, Tutorial in Writing  Jessica Brantley
A writing tutorial in fiction, poetry, playwriting, screenwriting, or nonfiction for students who have already taken writing courses at the intermediate and advanced levels. Conducted with a faculty member after approval by the director of undergraduate studies. Prerequisites: two courses in writing.

English: Creative Writing

* ENGL 471b, Writing for the Ear, Advanced Podcasting Workshop  Mark Oppenheimer
A workshop on writing for the ear in radio or podcast mode. Study of the masters of the audio form, from Orson Welles to Ira Glass, from the pioneering monologist Joe Frank to the influential duo the Kitchen Sisters, to understand how the audio medium changes and makes literature. (Also: Scott Carrier, The Moth, Snap Judgment, Jay Allison, Radiolab.) Students collaborate to produce a 12-part podcast series on undergraduate life.

English: Creative Writing

* ENGL 472a, The Genre of the Sentence  Verlyn Klinkenborg
A workshop that explores the sentence as the basic unit of writing and the smallest unit of perception. The importance of the sentence itself versus that of form or genre. Writing as an act of discovery. Includes weekly writing assignments. Not open to freshmen.

English: Creative Writing

* ENGL 473b, Contemporary Poetry and Poetics  Richard Deming
A study of contemporary poetry and poetics that explores both literary criticism and creative writing. Ways to assess prevailing poetic values and articulate one’s own. Attention to critical skills for engaging recent developments in the field; development of a sense of the current aesthetic landscape. Includes four additional class meetings with influential contemporary poets who represent a variety of styles and modes.

English: American Lit

* ENGL 474a / ER&M 437a / THST 437a, Playwriting Workshop behind Bars: Sacred Texts and Social Justice  Ronald Jenkins
Through the study of theatrical works that have been adapted from sacred texts, the course introduces students to playwriting techniques helpful for writing their own scripts based on a socially conscious reading of sacred texts. Possible collaboration with incarcerated and formerly incarcerated individuals in adapting Dante's Divine Comedy for the stage.

English: Creative Writing
* ENGL 481b / THST 322b, Advanced Playwriting  Deborah Margolin
A seminar and workshop in advanced playwriting that furthers the development of an individual voice. Study of contemporary and classical plays to understand new and traditional forms. Students write two drafts of an original one-act play or adaptation for critique in workshop sessions. Familiarity with basic playwriting tools is assumed. Open to juniors and seniors, nonmajors as well as majors, on the basis of their work; priority to Theater Studies majors. Writing samples should be submitted to the instructor before the first class meeting. Prerequisite: THST 320 or 321, or a college seminar in playwriting, or equivalent experience.  RP

* ENGL 488a or b, Special Projects for Juniors or Seniors  Jessica Brantley
Special projects set up by the student in an area of particular interest with the help of a faculty adviser and the director of undergraduate studies, intended to enable the student to cover material not otherwise offered by the department. The course may be used for research or for directed reading, but in either case a term paper or its equivalent is normally required. The student meets regularly with the faculty adviser. To apply for admission, a student must submit an application and prospectus signed by the faculty adviser to the office of the director of undergraduate studies. Students must apply by December 7, 2016, for spring-term projects and by April 21, 2017, for fall-term projects. Application details and forms are available at english.yale.edu/undergraduate/applications-and-deadlines.

* ENGL 489a or b, The Writing Concentration Senior Project  Jessica Brantley
A term-long project in writing, under tutorial supervision, aimed at producing a single longer work (or a collection of related shorter works). An application and prospectus signed by the student’s adviser must be submitted to the office of the director of undergraduate studies by November 11, 2016, for spring-term projects and by April 13, 2017, for fall-term projects. The project is due by the end of the last week of classes (fall term), or the end of the next-to-last week of classes (spring term). Application details and forms are available at english.yale.edu/undergraduate/applications-and-deadlines.

* ENGL 490a or b, The Senior Essay I  Jessica Brantley
Students wishing to undertake an independent senior essay in English must apply through the office of the director of undergraduate studies. Applications are due by December 7, 2016, for spring-term essays or for yearlong essays beginning in the spring term; applications are due by April 21, 2017, for fall-term essays or for yearlong essays beginning in the fall term. Application details and forms are available at english.yale.edu/undergraduate/applications-and-deadlines. For one-term senior essays, the essay itself is due in the office of the director of undergraduate studies according to the following schedule: (1) end of the fourth week of classes: five to ten pages of writing and/or an annotated bibliography; (2) end of the ninth week of classes: a rough draft of the complete essay; (3) end of the last week of classes (fall term) or end of the next-to-last week of classes (spring term): the completed essay. Consult the director of undergraduate studies regarding the schedule for submission of the yearlong senior essay.

* ENGL 491a or b, The Senior Essay II  Jessica Brantley
Second term of the optional yearlong senior essay. Students may begin the yearlong essay in the spring term of the junior year, allowing for significant summer research, with permission of the instructor. After ENGL 490.

OTHER COURSES RELATED TO ENGLISH LANGUAGE AND LITERATURE

* HUMS 077a / NELC 003a, Medieval Travel and Exploration  Shawkat Toorawa
Introduction to the motivations for travel and exploration in the Middle Ages. For adventure, for commerce, on pilgrimage, and for conquest, travelers include Christian, Jewish, and Muslim merchants, ambassadors, scholars, geographers, explorers, sailors, and soldiers. All material in English translation. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  HU

THST 110a and THST 111b, Survey of Theater and Drama  Joseph Roach
An introduction to theater history, plays, aesthetic theories, and performance techniques. From antiquity to the Restoration period in the fall and continuing through to the present in the spring.  HU  RP

* THST 315a, Acting Shakespeare  James Bundy
A practicum in acting verse drama, focusing on tools to mine the printed text for given circumstances, character, objective, and action; noting the opportunities and limitations that the printed play script presents; and promoting both the expressive freedom and responsibility of the actor as an interpretive and collaborative artist in rehearsal. The course will include work on sonnets, monologues, and scenes. Admission by audition. Preference to seniors and juniors; open to nonmajors.  HU  RP

* THST 321a, Production Seminar: Playwriting  Deborah Margolin
A seminar and workshop in playwriting. Emphasis on developing an individual voice. Scenes read and critiqued in class. Admission by application, with priority to Theater Studies majors. A writing sample and statement of purpose should be submitted to the instructor before the first class meeting.  RP

* THST 322b / ENGL 481b, Advanced Playwriting  Deborah Margolin
A seminar and workshop in advanced playwriting that furthers the development of an individual voice. Study of contemporary and classical plays to understand new and traditional forms. Students write two drafts of an original one-act play or adaptation for critique in workshop sessions. Familiarity with basic playwriting tools is assumed. Open to juniors and seniors, nonmajors as well as majors, on the basis of their work; priority to Theater Studies majors. Writing samples should be submitted to the instructor before the first class meeting. Prerequisite: THST 320 or 321, or a college seminar in playwriting, or equivalent experience.  RP